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*The*  
**FOX PLAN**  
*of*  
**PHOTOPLAY**  
**WRITING**







# The Fox Plan *of* Photoplay Writing

A Book of Inspiration  
Offering Earnest Men and  
Women Opportunity for  
Success as Photodramatists



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FOX PHOTOPLAY INSTITUTE

30 NORTH MICHIGAN AVENUE  
CHICAGO





## CHARLES DONALD FOX

President and Director of Education of the Fox Photoplay Institute, screen journalist, editor, lecturer, and teacher, author of "Little Movie Mirror Books," "Life Portraits of Famous Film Folk," and co-author of "Who's Who on the Screen," "The Prodigal Daughter," "Thou Shalt Not Judge," "The Queen of Hearts," "Sierra Dawn," "The Worshiper." Editor of "Opportunities in the Motion Picture Industry."



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## The Birth of an Idea

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**A**ROUND a luncheon table in a private room at one of New York's famous restaurants sat a little group of men. They represented various branches of the motion picture industry. There was a producer who is a power in the moving picture world. There was a director famed for the artistry of his creations. There was a photoplaywright who had risen from obscurity to nationwide fame almost overnight. There was an actor, a veteran who had been connected with moving pictures almost since their birth. They were listening with intense interest to the enthusiastic words of a screen journalist, a man who had spent years studying the motion picture industry from every angle. That man was Charles Donald Fox. The scene was the birthplace of the Fox Photoplay Institute.

The little group had been discussing the great problem of the motion picture industry—the lack of good plays! It was the opinion of these men—and the previously voiced opinion of most of the leaders in the moving picture world—that there was material in abundance in every village and hamlet in the country—that there were plenty of people who had original ideas. But all agreed the one thing these people lacked was the technical knowledge that would enable them to create salable plays from the material around them.

Then Charles Donald Fox presented his idea to the assembled company.

Why not train potential screen writers, give them the knowledge that would enable them to recognize dramatic material, and to construct this material into plots and plays the producers could use?

The founding of the Fox Photoplay Institute was the logical solution to the moving picture industry's greatest problem. Its one purpose is to provide the essential training in the technique and construction of the photo drama. The Fox Photoplay Institute is not a sales organization running a correspondence school for the purpose of finding literary merchandise to sell. It is an institution devoted to educational work in the moving picture industry.

In recognition of the assistance of film executives, who because of their constructive criticism aided in the founding of this institution and in order to co-operate with them to the greatest extent as well as to encourage students to produce salable scenarios, the Fox Photoplay Institute includes a Placement Bureau whose function it is to submit the work of students to the studios. The seal of the Fox Photoplay Institute in connection with the author's name gives the manuscript a certain prestige hardly obtainable by the amateur, and assures the studio reader that the manuscript has been carefully chosen with the requirements of that particular studio well in mind. As valuable as the Placement Bureau is to the student who has completed his training, the founders of the institution want to impress all students with the fact that this is not fundamentally a sales organization. The Fox Photoplay Institute is devoted to educational work.

The Fox Photoplay Institute Plan of training enables you to study film play writing at home in your spare hours. No previous literary training is necessary.

A broad, general education is a splendid asset to a film writer just as it is to any person. *But it is not necessary!* There are just three elements that are absolutely essential to a photodramatist. One is imagination, the creative instinct. The second is ambition. The third is knowledge of photoplay construction and technique.

The first qualification, creative instinct—you already possess. Otherwise you would not be interested in photoplay writing. The second, ambition, you possess also, or you would not have asked for this book. Now all you need, to be reasonably certain of success is the third essential—the ability to construct photoplays, the knowledge that will enable you to use your creative talent and ambition along the most lucrative lines.

That ability is what the Fox Photoplay Institute can give you. That is the purpose for which it was created.



## Advisory Council of

*Screen leaders actively co-operating with  
the faculty of the Fox Photo-  
play Institute*



HAROLD HARVEY

EACH of the members of the Advisory Council is a specialist in some branch of the motion picture industry, and his services as a member of the Advisory Council assures the student that the Fox Photoplay Institute is qualified to give comprehensive instruction and unprejudiced and sound advice as to the photoplay market.

### J. E. D. Meador

J. E. D. Meador received his first literary training at the University of Chicago. He has had considerable experience as a newspaper writer, serving in an editorial capacity on *The New York Herald*, the *Chicago Tribune*, the *Chicago Record-Herald*, the *New York Sun*, the *New York World* and the Paris (France) edition of *The New York Herald*.

With the outbreak of the war, Mr. Meador served as special correspondent in the fighting sector for both the *London Times* and *The New York Times*. He has achieved a national reputation as a writer, having contributed many articles and short stories to the *Century Magazine*, *Collier's Weekly* and the *Saturday Evening Post*. Mr. Meador has been for some years an executive of the Metro Pictures Corporation.

### B. M. Conlon

B. M. Conlon is a pioneer motion picture journalist. During an active career as a writer, he has contributed many interesting articles to the photoplay publications, and stories to the popular fiction magazines. He is the author of several successful photoplays. As executive head of one of the most important departments of Vitagraph, Inc., he has made an enviable record both for his associates and himself. Mr. Conlon's comprehensive knowledge of the needs of motion picture producers makes his services as Member of the Advisory Council particularly valuable to Fox Photoplay students.



WATTERSON R. ROTHACKER

### Luther Reed

After graduation from Columbia University, Mr. Reed entered upon an active literary career as a member of the editorial staff of *The New York Herald*. He has enjoyed a remarkable success as a writer and scenarioist, having



# Fox Photoplay Institute

adapted many popular novels and stage successes for the screen. Mr. Reed is the author of that brilliant stage success "Dear Me" and of such successful photoplays as "White Ashes" and "Cinderella's Twin." His latest work is the adaptation of the famous novel "When Knighthood Was in Flower" for photoplay production by Cosmopolitan Productions.

## Hope Hampton

Hope Hampton has had a meteoric rise to stardom in the world of the silent drama. Making her start as a star of Maurice Tourneur's production, "A Modern Salome," Miss Hampton quickly became a producer in her own right. Hope Hampton Productions have given the public such splendid pictures as "Love's Penalty," "The Light in the Dark," and the adaptation of Fannie Hurst's famous novel, "Star Dust," all of which have been released through Associated First National Pictures.



HOPE HAMPTON

## Harold Harvey

After many years' association with the Famous Players-Lasky Corporation, Mr. Harvey was appointed editor of *Filmplay Magazine*. As guiding head of this splendid motion picture magazine, Mr. Harvey has achieved an outstanding success which places him in the front ranks of motion picture editors. He is a prolific and brilliant author, having done considerable writing for newspapers, magazines, the legitimate stage and the screen. As a member of the Advisory Council, Mr. Harvey gives students the benefits of his years of experience in the motion picture industry.

## Watterson R. Rothacker

Watterson R. Rothacker enjoys the signal distinction of being the first man to specialize in motion pictures devoted to industrial and commercial education. As President of the Rothacker Film Manufacturing Company, Mr. Rothacker began an active career in Chicago. Since then, his operations have stretched across the continent and just a year ago, the opening of the Rothacker-Aller plant in Hollywood, California, was announced. Industrial and educational motion pictures are given an important place in the Fox Photoplay Institute training and Mr. Rothacker's place on the Advisory Council makes this part of the course especially valuable to students who wish to specialize in this branch of the work.



J. E. D. MEADOR





## Some of Our Film Friends



Charles Donald Fox and Corinne Griffith, Vitagraph star

THE time was August, 1910. The place, the Monarch Theatre, Toronto, admission *Five Cents!* It was a dull, hot afternoon. The cool darkness of the motion picture theatre seemed inviting. Charles Donald Fox, then a special writer on the *Toronto World*, had stopped in the theatre, not so much to find entertainment as to rest and think over the feature article he was preparing.

But concentration was impossible. Before him on the screen, a bit of exquisite comedy was being enacted. Crude as it might seem now to our sophisticated eyes, for its day, it was a rare bit of art. Especially remarkable was the work of a young girl, almost a child, who played the leading rôle.

The reporter forgot his big story. For a new idea had been conceived. Several thousand people would probably see that picture. They would, no doubt, be interested in the unnamed actress just as he was. Why not get an interview with her? He could write a splendid feature article on "How It Feels to Act in Moving Pictures."

The article was written, one of the first non-technical articles that ever appeared about motion pictures. And to Charles Donald Fox, it meant more than a series of very interesting feature stories. For he was one of the first to recognize the possibilities of that new form of entertainment, the motion picture.

His interest in the subject grew so that in 1911, he opened the Palace Theatre in Newark, New Jersey. But Charles Donald Fox was a born writer. Great as was his interest in motion pictures, he could not resist the lure of the pen. After a while he sold the theatre and went back to journalism, but this time he devoted his efforts to motion picture topics. Thus he became one of the pioneer photoplay journalists.

As the industry expanded, and its offspring, the motion picture publications grew to importance, Mr. Fox's interests grew accordingly. He had lived through the infancy of the industry, passed through its first great era of development along with the pioneer actors, directors and producers. He was part of the motion picture world, his friends were motion picture people, their problems were his problems, their triumphs his triumphs. His wide acquaintance with the film folk and his comprehensive knowledge of every branch of the industry made possible "*Who's Who on the Screen*," the first authoritative book about the personnel of the industry. Then his series of "*Movie Mirror Books*" soon followed, as well as "*Life Portraits of Famous Film Folks*."



Charles Donald Fox and Bert Lytell, Metro star





## FOX PHOTOPLAY INSTITUTE



But Mr. Fox was growing restless. Film journalism did not satisfy him. He accepted the appointment as editor of "*Opportunities in the Motion Picture Industry*" and did considerable constructive work in supervising the writing of the only motion picture literature that has the unqualified endorsement of every person prominent in the cinema world. His research work during this period only helped to strengthen his convictions in regard to the great need of an institution devoted exclusively to *motion picture education*.

Although he had conceived this idea years before, it was not until he finished his editorial work for the Photoplay Research Society that he mentioned it to his associates and friends. By that time, his course of instruction in photoplay writing was completely outlined.

After the idea was launched, there was a vast amount of work to be done. The advice and assistance of the greatest film authorities was anxiously sought and eagerly given. The course was written and perfected. A faculty was organized, the Advisory

Council

formed, all with the eager co-operation of film leaders. The Fox Photoplay Institute is a young organization, a new idea. But it is enthusiastically supported by the great film leaders. It is teaching a new profession, but it includes all the principles that have been evolved in the short life of the subject it teaches.

In the older professions, law, medicine, engineering, a comprehensive education is required before the beginner is allowed to practice.

While it is just as important that a photodramatist learn the laws of dramatic construction and the technique of the photoplay as it is that a doctor study anatomy or an architect understand drafting, the photoplay writer has the advantage of a much briefer course of instruction.

And, therefore, the Fox Photoplay Institute offers you its courses of study with the feeling they are as complete and comprehensive as it is possible for them to be—that the founder, Charles Donald Fox, and the supporters of the institute are fully qualified by their experience to give the best motion picture training that can be procured in this day and age—and that every student who enrolls is given a close connection with the moving picture industry by his relation with his teachers.



Charles Donald Fox and Al E. Christie at Christie Studios, Hollywood, California



Charles Donald Fox and Lillian Gish discussing manuscript on grounds of Griffith Studios, Mamaroneck, N. Y.





## “Please Tell Me A Story”

*The  
Greatest  
Achievement  
of the Story-  
Teller's  
Art*

“PLEASE tell me a story” is a craving as old as the human race. From the ancient minstrel to the modern writer of fiction, the successful teller of tales has always had the ear of the king and the applause of the people.

The clever story-teller carries a fascinated audience away on wings of fancy to scenes of adventure—love—intrigue—daring.

But great as was the entertainment provided by the story-teller of old and his successors, the wandering minstrel, the playwright and the novelist, it remained for the development of a new industry to supplant the old story-tellers in the hearts of the people. Today the age-old craving, “Tell me a story” is greater than ever and the creations of the modern story-teller reach all types and all classes of people. For with the birth of the moving picture industry, there developed what was destined to be the greatest achievement of the story-teller's art.

In the pioneer days, the story-teller was not accounted of very great importance to the industry. Crude narratives were filmed, the directors very often making up the stories as they worked. But when the motion picture ceased to be a curiosity and became a very popular form of entertainment, the audiences demanded stories with entertainment value. And the producers were confronted with a very serious problem. All possible sources of photoplay material were explored. But the demand grew so great that soon it was all out of proportion to the supply. And today the problem is more acute than ever before.

The public has been educated by the great motion picture masterpieces that have been produced. It demands a continuous supply of good material. The producers have realized that the play is the foundation of the motion picture, and not just incidental to the combination of fine acting, artistic settings and logical atmosphere.

*“The Story  
Means More  
Than Ever  
Before”*

Samuel Goldwyn of the Goldwyn Pictures Corporation has been untiring in his quest for fresh material. “Today the story means more than ever before,” says Mr. Goldwyn. “Tomorrow it will mean even more than today.”

There was an era in the development of motion pictures when it was thought that lavish extravagance in producing, luxurious surroundings, rich trappings would hide the weakness of the naked story. But the public would not be fooled, and today the tendency is toward simpler more tasteful surroundings and productions that are rich in dramatic value. Fine settings are all material things, interiors that can be constructed, palaces that can be erected, fabrics and jewels and precious metals that can be bought with money in the marketplaces. But plays are a more ephemeral stuff; they must be created!

The producers want plots more than they want anything else in the world. *Film Fun Magazine* sums up the situation in these words:

“Another prophecy has been fulfilled. A dearth of scenarios is hampering the industry very seriously. The matter is well worth consideration by all who aspire some time to write the great play. Fame and fortune await the writer who will submit acceptable ideas for photoplays.”

*Screen Stars  
Need Better  
Plays*

The stars are seriously hampered in their work by the lack of strong, dramatic plays. How often have you come from a motion picture theatre wailing, “I think he's a fine actor, but oh! why doesn't he appear in a strong play?”

There is very little opportunity to display dramatic genius in the sort of film plays that producers and stars are forced to accept because they cannot get better





material. There could be no clearer proof of this than the following review which appeared in *The Chicago Tribune* (March 14, 1922) when Charles Ray's play, "The Barnstormer" was exhibited:

"Charlie Ray can afford to put out just one picture like "The Barnstormer"—and he's done it. What's the matter with the picture? Why it's absurd. It's stupid. It gives you neither tear, smile, nor thrill for your money. It has just one asset and that is the name of Charles Ray. That one asset means nothing, it seems, when the gem is set in the brass of a poor production."

Anyone who is familiar with Mr. Ray's previous work will realize that he is the victim of the situation. Charles Ray has been noted, not only for his clever acting, but for the calibre of his pictures. Simple, well told tales, they have been for the most part, wholesome stories of American life. Who can supply Charles Ray with the kind of photoplays that will give him an opportunity to display his rare talent?

Film luminaries are deserting motion pictures for the speaking stage just because they cannot get suitable vehicles. When Lionel Barrymore was in Chicago with "The Claw," Mr. Fox was talking to the actor about his desertion of the screen.

"I'd like to continue my work in the studios," said Mr. Barrymore, "but I cannot because I can't get the stories."

There is no such problem on the speaking stage. In comparison with the number of moving picture plays produced each year, the number of stage successes are so few that producers never suffer for lack of material. Many popular legitimate dramas have been re-written for the screen. Some of them failed utterly as motion pictures. The witty dialogue, the emotional lines that help a play over its weak spots cannot be translated to action unless they represent action essential to the plot, and moving picture producers have found the stage not a very fertile field. Great plays of the past have been re-written for the screen, and the new plays that are produced—even if every one of them could be re-written as successful photoplay material—are but a tiny drop in a huge bucket.

Many good photoplays have been developed from popular novels. But today the novel is a moribund source of photoplay material. As in the case of the stage play, most novels which contained producable plots have been used. And the public constantly demands *new* ideas.

Ernest Traxler, when Production Manager of the Universal Film Company, said:

"The companies want stories. They do not want them from books and magazines and plays that have to be changed, worked over and twisted around before they can be screened. They do not want them from staff authors who must turn out plots as a butcher does sausages. They want screen stories written for the screen."

And the *Los Angeles Times* adds:

"The plight of the movies is in the lack of stories. They have used up all the good stories that have ever been written. And good new stories are not coming in fast enough to keep up with the furious pace of the filmers. It is appalling the pace they go. We wish we knew a way to help the movies in their plight but it is a problem too deep for the ordinary mind."

Consider then the vast store of photoplays that are needed to meet the age old craving, "Tell me a story," which translated into twentieth century colloquial phrasing is "Let's go to the movies."

*Why  
Lionel  
Barrymore  
Deserted  
Motion  
Pictures*

*New  
Material  
Is  
Wanted.*





## More Stories Needed Every Year

No  
Story  
Problem In  
the Old Days

IN the early days when pictures that "moved" were a new sensation, there was no story problem. Wild West tales, Indian massacres and cowboys were unfailingly popular. The crook reformed by the vision of his old mother, the crabby miser whose heart was melted by the touch of a baby hand, the snobbish society queen who fell in love with a poor but noble farmer were seen on the screen over and over again. But after a few years, the public tired of this repetition. Feature pictures were created, and with their birth the popularity of moving pictures increased with a rapidity that was astounding. Gradually the public was educated to the motion picture drama.

In the years that have intervened, thousands and thousands of screen dramas have been produced. And a vast amount of story material has been used up. Consider then the tremendous amount of material that will be demanded in the years to come in view of the ever-increasing popularity of motion pictures.

Writer  
More  
Important  
Every  
Day

It is not difficult to appreciate the growing importance of the writer in the manufacture of motion pictures. He is the hub of the wheel of that industry. His message, often more powerful than the sermons that are preached, or the lectures that are spoken, is carried to hundreds of thousands of people every night. Without his creation, the art of the actors, the work of the director, the beauty of the pictures created by the studio artists and artisans would be futile. Their work is entirely dependent upon his. Without him they could not exist.

Yet scarcely two decades ago there was no such person as the Photodramatist. Those who have succeeded in the work during the years that have passed since the birth of the motion picture rubbed no magic lamp. No one guided their pens as they transferred their creations to paper.

Those pioneer writers did not guess their own importance. But they had imagination and they had the vision to foresee the future of the motion picture industry. They labored day and night that the second generation of photoplay writers might have handed to them the heritage of a splendid profession.

In the infancy of the motion picture industry, the writer was unrecognized, it is true. But so was the actor. Nameless persons working under nameless directors appeared in plays by nameless authors. But soon public demand changed this condition. People wanted to know who the pretty curly haired actress or the broad shouldered hero was. Soon the director's name was announced also. But the public demanded something more. What author had written that pretty rustic idyl, and who had conceived the plot of that screaming farce, and when would they be able to see another play by the author of that thrilling drama?

One  
Million  
People  
A Night!

Today every feature picture bears the name of the author. It is announced in the advertisements, mentioned in the reviews. People choose a play because a certain author wrote the story just as they read a book because it is the work of a favorite novelist. The successful photodramatist ranks with the successful novelist, and the successful playwright. But his field is broader than theirs for there is a greater demand for his work.

A book is considered phenomenally successful if half a million copies are printed. Hardly more than 500,000 people witness the most famous of the spoken dramas. But a million watch a big feature picture *every night* of its normal career.

One million people a night! There is no need to question further the importance of the photodramatist. But remember this, if you decide to become a photodramatist, and write just one successful scenario—your idea, the creation of your brain, will be witnessed by one million people in a single night.

Surely that is a goal worth striving for!





## The Studios Want Your Ideas

THE camera speaks with a tongue that is universal. The Frenchman and the Egyptian, the Greek and the American, the Jap and the Turk and the Russian can enjoy the same moving picture drama.

*World's  
Fifth  
Largest  
Industry*

Motion pictures are the popular pastime in every corner of the globe. An Argentine ranchman, an Eskimo trapper, a silk merchant of China, a French farmer, all may view the same photoplay at the same time. Small wonder that in a few short years the making of motion pictures has come to be the world's fifth largest industry.

In the United States alone, ten million people attend the motion pictures nightly. Twenty-two thousand motion picture theatres are being operated in this country. Many of them change their programs every day.

Stories are to the film industry what raw iron is to the steel manufacturers. It is the raw material from which the finished product is wrought. The producers must have stories. They must be constantly on the look-out for new ideas.

Possibly you have an idea for a good story in your mind right now. Jot it down so that you cannot forget it. This idea may be worth a great deal of money to you some day. You will probably ask the question all amateurs ask, "But there are so many stories being written and submitted every day. What chance will my story have when there is so much competition?"

Yes, there are a great many people trying to write scenarios and sending their ideas to the studios. But very, very few of these are worth a second thought. Often they contain the germ of a good plot, but only the creator of that germ could build a strong plot out of such frail material. The studios do not want vague ideas. They are looking for complete stories.

*Producers  
Want  
Complete  
Stories*

Moreover, there is the chance that your story might be just a little better. Competition in art is not like competition in business. There is no such thing as equality. A number of stories might be suitable, but there is always some that are better than others, and always one that is best. So avid is each producer in his search for the best story that he employs a huge scenario department whose sole business it is to read and judge the stories that are submitted. It is true that most of the stories are rejected. The producers know that most of the manuscripts will be hopeless, but they need material so badly that they pay out thousands of dollars annually to maintain these great staffs of readers, because among a hundred stories submitted, there may be one that is good.

And you can be sure that any manuscript that might contain producible material is read and re-read and judged very carefully before it is returned to the author with the little slip "Not available" attached to it.

There are bitter writers who think their ideas are stolen by the studios. This idea was rather common some years ago; there are still some people who believe it. It is entirely erroneous. A studio is a big business organization. It could not jeopardize its reputation by such petty thievery as that. The sum paid for a story is small when compared with the loss of prestige that would result from such a practice.

The writer need have no such fear in submitting ideas to the studios. The studios want your ideas, but they will not steal them. They will pay for them, and pay what they are worth on the market.

A new writer is welcomed to the exclusive profession of photodramatist. Great as are the opportunities in this profession, there are probably less than five hundred regularly paid people writing for the screen today.

*Studios  
Do Not  
Steal  
Ideas*

Think of it! Less than five hundred people supplying a commodity that is demanded nightly by millions of people!





*Some of the 40,000 people struggling for admittance to the Tivoli Theatre,  
Chicago, on opening night*

THE moving picture scenarios of tomorrow will come from the people—even now they are coming from the people—not from successful novelists or short story writers, not from the staffs employed by the studios.

In every person in this crowd there is a story! It may be his own story or the story of his friend. It may be his brother's or his mother's. It may only be a fabrication, a day dream. But it is scenario material. It can be developed and brought out by the correct training in technique and dramatic construction.

This is the opinion of all screen authorities.





## You Can Do as Others Have Done

**I**F, a few years ago, you had been told that a young woman with practically no literary training was being paid \$50,000 a year to write motion picture stories, you would have laughed. But that is what Miss Frances Marion has earned in a year writing stories for Mary Pickford.

*\$50,000  
A Year  
Writing  
Scenarios*

Mrs. Clara Beranger three years ago was a novice. Today her reported earnings are \$75,000 a year.

C. Gardner Sullivan, once a plow boy on his father's farm, now head of the scenario department of the Thomas H. Ince Studios, enjoys a reputed salary of more than \$100,000 a year.

These are, perhaps, spectacular examples. But there are men and women who are earning upwards of \$10,000 a year as photodramatists who have had no experience as writers of fiction. Few of the names signed to the manuscripts that are accepted by the studios are names of well known authors.

It has been definitely proved that the fiction writer does not make a successful screen author. Way back in the days when the need for stories was first felt, the producers turned to well-known authors for screen stories. Lured by tremendous financial inducements, the successful author revised his printed books and stories for the screen and also tried to produce some new screen fiction. But surprise and disappointment awaited the author and the producer who had lured him to the screen. For the successful author failed as a photodramatist. Men and women who had produced scores of successful magazine stories, prolific writers of popular fiction, were unable to turn out producible scenarios.

*Why the  
Eminent  
Author  
Failed*

Inexperienced men and women succeeded with this new form of literature where men and women endowed with marked literary ability failed. And producers soon discovered the reason. For many authors had succeeded by their skill in handling words and creating impressions by careful phrasing even when their plots were not constructed with strength. An author's "style" is responsible for his success as much as his stories. Many of these authors were letter-perfect in the technique of language, but they lacked the essential knowledge of dramatic construction that is necessary to a strong photoplay plot.

Producers are, therefore, looking elsewhere for scenarios. Many persons who are not aware of their own ability are endowed with creative talent which, if developed, would bring them success in the writing of screen literature.

Marshall Neilan, famous producer and director, has said: "The American business man, his wife, his daughter, his stenographer and his clerk ought to write the best moving picture stories in the world."

*Marshall  
Neilan's  
Opinion*

And Mr. Neilan is right. For in many apparently prosaic people there is a spark of the eternal fire. But humans are so sensitive about the inner things that most of us would rather repress the creative instinct than breathe our dreams to any one. The business man who seems so oblivious to romance might write the most delicately beautiful story in all the world. The quiet little clerk might spin a tale of wild adventure. The stenographer bending over her keyboard, the mechanic tinkering with his motor, the policeman walking his beat, the housewife busy with mops and brooms and babies, the seamstress with her pins and patterns, the banker in his limousine, the conductor in the street car, the farmer in the field and the miner in the mountains, every one whose dreams lead them from every day tasks to the fields of romance, is capable of producing screen stories. The creative talent must be cultivated and strengthened, the principles of plot construction must be learned and the technical points must be acquired.





## Who is Qualified to Write Photoplays?



MAE MURRAY

**T**HE *Chicago Daily News* recently awarded \$30,000 in prizes to winners of its great scenario contest. The first prize of \$10,000 was awarded to a woman who had never written a scenario or sold a story in her life. Of the thirty-one prize winners in this contest, thirty were amateurs. *The Chicago Daily News* comments: "Although the judges were for the most part moving picture authorities and trained technicians, the prizes have gone almost in their entirety to amateurs. Professional writers, of whom there were hundreds entered, fell far behind in the race. Delay in reaching a decision has been due to the excellence of many of the manuscripts—"

What more powerful proof could there be of the amateur's opportunity in this field? Experienced writers competed but experienced writers did not win the prizes, because the winning stories were real tales of real people, and it did not take erudition nor the gift of words to present real ideas to the most discriminating of judges.

Contests such as this are being launched continually by producers and by publications collaborating with producers in their search for better film stories. They are not merely contests. They are quests. Once discovered, latent ability can be cultivated and contestants who show ability—even if they have not won prizes—can be trained in the technique of the photoplay so that they will be able to produce suitable stories for an eager and waiting industry.

The producers recognize that in the great mass of the people there is much latent ability that if awakened and nurtured could supply them with plenty of original, producible material. "In every man, woman and child," says D. W. Griffith, "there is a good motion picture scenario. If they will only get it out of them, they will do more for the industry than any of us."

If you are a bit doubtful as to your own ability, think over these words of Mr. Griffith's, "Every man, woman and child—" In your conscious mind, you might not be able to visualize the story now but somewhere in the subconscious regions, it is there. You can only "get it out" if you develop your creative talent and dramatic perception.

But let the authorities of the film world answer that question which is undoubtedly uppermost in your mind—"Who is qualified to write motion picture scenarios? Am I?"

Do you remember the exquisite pathos and the joyous comedy of "Humoresque"? Frank Borzage, who directed that masterpiece, says: "The big stories of tomorrow will come from the people. Their life stories are the stories the producers want, and the sooner these stories are given to the studios, the nearer we will be to perfection in the art of making motion pictures."

People often write to Lillian Gish and ask the advice of that winsome star as to what sort of stories to write. Miss Gish has been associated with the industry since the one-reel days and she is accounted one of the finest emotional actresses on the screen. Miss Gish's advice to every one who contemplates a career as a photodramatist is:

"Write the story that is nearest your heart. Some of the unwritten stories of every day life would make the most romantic and the most beautiful film plays ever produced."

As popular taste becomes cultivated to the greater things, we are growing away from the inclination toward the wild and lurid moving picture story, the sensational plots that only a frenzied



FRANK BORZAGE





imagination is capable of creating. The tendency today is toward the finer, simpler story, the type of story that any wholesome mind can produce.

As Edward Earle, the famous "O. Henry man of the movies" puts it: "Clean, clever plays are in demand. Outsiders cannot realize how badly we need them. There is every opportunity for young boys and old men, girls and mature women, all to achieve success as screen writers if they can only supply the plots. And why can't they? Aren't the things that are happening in their lives every day the very things we are looking for?"

In the opinion of producers and actors, there are thousands of people who could make a place for themselves in the industry. For the first time in the history of motion pictures they are turning to the audience for assistance.

Haven't you often walked out of a theatre with these words in your mouth—"Why, I could have written as good a story as that?" Often when you are in a theatre, doesn't some trivial incident suggest a plot to you, a stronger drama that might have been built around the same idea?

"Most of the old plays and stories have been used. New material is needed. Where will we get it? We must ask the audience to help us. I am sure I could find material for fifty good plots in every normal audience," says Percy Marmont.

Such optimistic statements do not mean that any one could sit down and write a moving picture scenario even though he has lived through or witnessed a great drama in real life. The film authorities are confident that many men and women possess the ability to create great screen dramas, but these film leaders know—through their experience in handling the many manuscripts that are submitted to them—that creative ability *alone* cannot produce good film material.



EDWARD EARLE

They constantly encourage alert, imaginative men and women to study the technique of photoplay construction just as they would study the technique of color and composition if they were possessed of talent along artistic lines. Mae Murray gave this pungent advice to a young friend who asked the star whether it would be worth-while to study the principles of photoplay writing: "If you think you can write stories that would be accepted by the studios, don't waste a minute. First learn how to write the kind of scenarios that we are looking for. Then write and write and write, because you have more opportunity for success than in any other branch of photoplay work."

And Louella O. Parsons, former Scenario Editor of the Essanay Company and well-known screen authority and writer, gives almost the same counsel: "Scenario writing is the most fascinating field of fiction. There is a bigger future for scenario writers than for writers in any other field. But you must have something to offer, in order to reap the rewards for your efforts. I am confident that the people—those who go to the movies regularly and see what producers want—have unique and brilliant ideas. But the vast majority do not know how to put these ideas into salable form. They must master technique and construction if they would succeed."

The people who *know* the film industry are putting their confidence in you. They give a broad and comprehensive answer to the question—"Who is qualified to write scenarios?"

You may think they are overconfident, that their optimism is exaggerated. In asking you to consider these statements in choosing your career, we want you to remember that they are not idle boasts of our organization but statements of men and women who know the industry best and understand the situation thoroughly!

They are interested in seeking out new creative talent because they realize only too well that their industry needs an infiltration of new ideas.



PERCY MARMONT





## You Know Stories Like These

**H**ERE are the themes of six successful photoplays. Analyze them. Nothing astounding or original about the ideas, you might say. No, nothing astounding, but they are the greatest and the commonest themes in all human existence.

If these things had happened to your relatives or your neighbors, would you have recognized their fiction value?



### THE OLD NEST (*Goldwyn*)

When children grow up, oftentimes they forsake the old nest and forget the mother who cared for them. Peep into almost any home and you will find a story like this. It might have happened in your own home.

This beautiful story will never grow old. It can be written from many different angles with different local color and different sub-situations and development. How would you develop a story founded on this theme?



### MISS LULU BETT (*Paramount*)

Here is the story of a drab, pathetic old maid who was household drudge for a vain, self-centered married sister. But there was romance in the heart of Miss Lulu Bett and her adventure came at last.

This story seems to contain a wealth of good plot material.

But a similar story might have been written about the spinster next door to you. There's the richest fund of material in the world right at your doorstep if you could only recognize it. That is what the Fox Plan teaches you to do!



### TWO MINUTES TO GO (*First National*)

About football—and a boy who was working his way through college—and a girl who wasn't a snob. Not very heavy or a very complicated plot, but so real that it might have happened to anyone in your class. There is fun and action in this wholesome comedy-drama of college life, founded on the simplest love story. You have but to review the memories of your schooldays to know hundreds of stories as good as this one and all sorts of amusing incidents that could be blended into virile, youthful drama.





## Could You Develop Them Into Photoplays?

THE homely events that occur in your life and your neighbor's are the germs of great photodramas. You can recognize the drama in the house next door! Or even on your own doorstep! The function of the Fox Plot Research Laboratory is to help you recognize the dramatic value of the plot germs all around you, and to teach you how to develop them into strong stories especially fitted for photoplay production.

### THE CONQUERING POWER (*Metro*)

Eugenie Grandet transplanted to a 1922 home in an American town might live through the same ordeals. It is quite natural that the daughter of a hard, old miser should fall in love with a gay, young beaux from Paris. Faithful in the face of parental disapproval, unmindful of the other suitors who came to beg her hand, Eugenie waited until her own true love returned to her.

Could you find a simpler story than this—or a greater? There might be a Eugenie Grandet on the very street you live. Why couldn't you build a gripping photodrama from her experience?



### PEGGY PUTS IT OVER (*Vitagraph*)

Surely there's a Peggy in your community, in your own family, perhaps. You know some vivacious, self-confident girl whose instinctive knowledge of human nature enables her to sway older, wiser people and carry out her own wishes with an easy grace. And sometimes girls like Peggy do big, astounding things, put over deals that practical business men cannot swing. Peggy's pranks make the most delightful stories, the kind that the public, the stars and the producers are clamoring for.

Why can't you write a clever Peggy-story?



### STAR DUST (*First National*)

The story of woman's fight for freedom and her struggle against environment. This drama is happening every day, in every city and village and hamlet all over the world. Perhaps you know some woman who dared to defy convention and leave the husband she could not love. But did you ever think of her problem as photoplay material?

Your heroine might do just the opposite of what *Lily Becker* did. You might solve her problem in an entirely different way. But that depends upon your creative imagination and your knowledge of plot construction.







## A Laboratory of Ideas

*Where Stories  
Can Be Found*

HAVE you ever stopped a few minutes at a gathering place and listened to the tales the old idlers were telling? Have you ever listened with intense interest, to the group of old cronies gathered around the pump or postoffice steps? Haven't you gossiped with some ancient dame over tea cups and knitting just for the privilege of hearing her delightful old fashioned scandal? Perhaps there is an old veteran on the street corner who can tell about the glorious days of '63. Your post office oracle may be a venerable sea captain whose tales are rich with the breath of adventure. Or it may be some garrulous foreigner who gives an air of mystery to highly colored tales of other lands.

Confess! You *do* frequent these places, make friends with these queer "characters" and delight in their strange narrations. Every born story-teller enjoys listening to these tales. That is why you often find successful novelists and playwrights as well as photoplaywrights seeking out queer foreign restaurants in the ghetto, making friends with old bridge tenders and sea captains, fishermen, and laborers. For here is the greatest fund of story material in the world.

*Learn to Look  
for Material  
Everywhere*

Perhaps you do not realize how these tales *have* stimulated your creative imagination. That is because you lacked knowledge. The Fox Plot Research Laboratory develops your sense of dramatic perception and teaches you to recognize the plot material that is about you everywhere. You will be trained to look for the dramatic value in a story. The tales that are told you will take on a new meaning. You will listen with a critical ear. You will analyze and classify the incidents and you will be able to judge their value as scenario material. You will be able to separate the chaff of dullness and mediocrity from the wheat of originality and heart interest.

*Good Plot  
Material In  
Your Own Life*

You will find dramatic situations wherever you look. Your day dreams and your "castles in Spain," your relations with friends and relatives will be studied from a new angle. Your eyes will constantly see and your heart feel, the romantic, the tragic and the humorous aspects of little events and petty struggles.

While the Fox Plot Research Laboratory encourages fanciful thought (for this is the basis of all fiction) it is in itself an intensely practical plan. It teaches you to analyze the events that take place in your life so you may be able to construct plots around them with the utmost skill. It teaches how to add the high-light of heart interest to a drab theme and how to give action and punch to a dull incident.

To the person of creative imagination, the Plot Research Laboratory will be, perhaps, the most interesting part of the course. The Laboratory work is a general education in itself. In your search for photoplay plots, you include the history of the elemental struggles of mankind that are the basis of all drama. History, legend, art and literature in their relation to plot material, are all given considerable attention in this laboratory training.

*Laboratory  
Work Stimu-  
lates Your Cre-  
ative Imagina-  
tion*

If you possess imagination and creative talent is slumbering within you, latent ideas can be drawn out and idle dreams can be developed. The Fox Plot Research Laboratory gives you a practical method of discovering plot material and an efficient system of analyzing and cataloging that material for future use so that none will be wasted. In fact, the Plot Research Laboratory helps you *find* photoplay themes that are useful and *producible*. It teaches economy of thought, and its practical method for storing ideas insures you against the waste of creative thought. It is the only Plot Research method that has ever been conceived. There is no other method of training that includes any such system.

If you feel you *have* ability and if you are *keen* enough to recognize your own needs, we are eager to welcome you as our student.





## Literary Ability Not Necessary

“THE ample, blue-ginghamed, somewhat disheveled maid moved with a yielding heaviness about the table preparing it for breakfast. The misty sunlight of early May shone through the room, infusing its dull significance with a delicate warmth, a subdued reflection of the green and gold morning that enveloped the little house.”

*Scenarios  
Short and  
Simple*

This paragraph opens T. Walter Gilkyson's story "Spoken In Jest" in the *Atlantic Monthly*. And it is followed by some two hundred and fifty words of description, all telling that Rose Canby and her husband, John, enter the dining room and prepare to sit down at the breakfast table.

Translated to scenario language, this fact would be worded somewhat as follows: "Rose Canby enters carrying a plate of biscuits. A moment later John bustles in and sits down opposite her at the table."

Nothing could illustrate more clearly the difference between the short story and the scenario, nor the comparative simplicity of the screen manuscript. While the author of the short story or novel must use a great amount of time and energy endeavoring to create an impression through the sound of his word combinations, the photodramatist states facts in the fewest words possible. He needs no literary ability.

Truly there is a fine swing to Mr. Gilkyson's opening sentences. But there are not many writers who have the art to combine words in such beautiful, expressive phrases. There are many of us who are imaginative, constructive, creative and romantic, but we cannot write fiction because we do not possess words. Possibly you who are seeking a career as a photodramatist have tried to write fiction, but in spite of the clarity and originality of your ideas, you have not been able to express them in the most appropriate words.

*Fine Writing  
Not Essential*

The quality of style in writing is to a great extent inherent. But it can be acquired with a broad education, comprehensive reading, years of work and study. Some people might even study for years without achieving the gift of expression. The majority of born story-tellers allow the creative instinct to go unsatisfied because they lack the gift of words.

But the photodramatist does not need style in writing. If he can originate ideas or draw plot material from common sources and if he can develop dramatic photoplays from such material he can achieve success without the gift of words.

*Producers  
Want Synopses*

The producers do not want long, wordy stories. The synopsis of a feature scenario of average length is generally written in approximately five thousand words. Such a story in novel form — in terms of dramatic action the material in a strong feature photoplay is novel length—written in good style would have to be at least 90,000 words.

In actual physical work, the writing of a photoplay is essentially simpler than writing a novel or story. And there is a vastly greater number of people who could write photoplays because the people possessing creative imagination far outnumber the people who possess that elusive something called "literary style."

And naturally since the product is a simpler thing, the preparation is much simpler. While all writers of fiction must understand both dramatic construction and literary composition, the photodramatist need only be familiar with *dramatic construction as applied to the photoplay*. And that in brief, is exactly what the Fox Photoplay Institute teaches.

*Training Is  
Simple and  
Interesting*

In the pages that follow there is a detailed description of the Fox Plan of Photoplay Writing. The outline shows exactly what the course contains. No comment, critical or favorable, is given. You are the sole judge.





## Placing Your Scenarios In the Hands of the Producers



*Long Island City Studios  
Famous Player—Lasky Corporation*

**H**ALF way between the studios of California and the executive offices of New York, the Fox Photoplay Institute and its Placement Bureau is situated. Because of its central position where mail from every part of the country is received in minimum time, Chicago has been chosen as the home of this Institution to assure the best of service both to its students and to the studios it is serving.

California is not, as many laymen think, the center of the film industry. California is the heart of the producing end of the industry but a large part of the business is transacted through the offices in New York, and the Fox Placement Bureau is in constant touch with the New York offices as well as the California studios. It receives information as to the needs

of the producers. Its heads are thoroughly familiar with every phase of the market.

Amateurs placing their scenarios independently often receive rejection slips because they have not submitted their stories to the right studios. They lose faith in their ability because they have not placed their manuscripts judiciously. With the assistance of a service such as the Fox Placement Bureau renders, the author encounters no such obstacles. An expert critic reads the manuscript and sees that it is submitted to the studio whose needs it is fulfilling.

No scenario is sent out by the Placement Bureau unless its value has been judged by the Head of the Bureau. This is a measure of protection, for it assures our Placement Bureau clients that their manuscripts will be given the most careful consideration in studio reading departments.

The Placement Bureau is an outgrowth of the Criticism Service. Frequently manuscripts sent in for criticism need no revision and are so excellent they are considered salable. Sometimes a student's first scenario is found to be of selling quality or to fit some definite market demand. It is accordingly placed in the hands of the Placement Bureau and after it is retyped on special bond paper and bound in the distinctive Fox Binder, it is submitted to the studio for whose needs it is most appropriate.

There is no fee for this service unless the story is sold. In that case you are informed immediately and check (less our 10% sales commission) is forwarded to you without delay.



*Goldwyn Studios, Culver City, California*





## Your Opportunity As An Industrial or Educational Film Writer

“THE future of the industrial motion picture is just as great as the future of the screen drama or screen comedy. To the man or woman who has the vision to grasp the fact, the motion picture advertising business offers splendid opportunities. It is not overcrowded, and the reward for brilliant services is on a par with the reward for similarly brilliant service in any commercial field.”

These are the words of Watterson R. Rothacker, President of the Rothacker Film Manufacturing Company, and pioneer producer of industrial motion pictures.

Writing scenarios for industrial motion pictures is one of the absorbingly interesting branches of motion picture work. It is a new and rapidly growing business and it offers untold opportunities to the alert man or woman who possesses both creative imagination and business ability. The industrial film is used to advertise and sell merchandise and to educate workers.

It takes a certain amount of ingenuity to add the human element to a motion picture showing the process of manufacturing a carbon lamp, for instance, or to give a personal appeal to 1000 feet of film illustrating the production of a tire casing. And that is just why it is such interesting work for the man or woman who is clever, ingenious and imaginative.

Educational films form another class of non-entertainment motion pictures that offer vast opportunities to wide-awake scenarioists. Visual education is increasing daily in prestige and popularity. Not only in schools and colleges but in social centers and churches, the educational motion picture has proved its value.

The Fox Plan of Photoplay Writing includes a very comprehensive supplement teaching industrial and educational film writing. It is not sold independent of the general photoplay course because the industrial or educational expert must have a sound knowledge of photoplay technique and the construction of scenarios. It is an elective course; that is, if you are interested solely in the writing of photoplays for entertainment purposes, you are not required to take it as part of your general training. But if you wish to specialize in this branch of the work, or if you merely wish to gain the added knowledge, you may take this training, *at no extra cost to you!*



*Interior scene, Rothacker Studio, Chicago, Ill.*



*Rothacker Film Manufacturing Company's Studio, Chicago, Illinois*





## Getting the Most from Your Ideas

*What Is An  
Idea?*

ART represents the dreams of a race; a work of art is the dream of an individual. One is apt to overlook this fact when contemplating a great painting. In an epic, it is hard to recognize an idle dream of a mortal author. And yet what is a great idea but the product of a dream?

To the dreamer—the person who possesses the creative instinct—nothing is barren of ideas. A group of printed words, a fan, a piece of pottery, a casual incident, a trifling adventure, all are the germs of romance. Haven't you often heard a phrase or sentence that awakened a chain of delightful thoughts? Haven't you dreamt for hours over some trivial adventure? Hasn't a face in a crowd often suggested a wonderful dream-story? And from the fragments of those idle fancies, haven't you sometimes created a bit of fiction far more intriguing than any you had ever heard or read or seen acted? But the dream, delightful as it was could not satisfy you. It was too splendid a thing to be allowed to fade and die. And you tried to communicate it to some one else, to put it down on paper.

*Imagination  
the Beginning  
of All Art*

Some call it the creative instinct, some call it imagination. It is the beginning of all art. Andre Tridon in his great book on psychoanalysis says that dream matter becomes the warp and woof of a novel or play in which the personal elements of the author's unconscious self become absorbed. If you do not dream, you do not possess the creative instinct. No amount of training would make you a successful photodramatist.

But if you are constantly creating dream-dramas, you possess wonderful ability. You are constantly surrounded by ideas. Every outward incident in the life of your friends and neighbors, every one of your own small adventures, produces in you a reaction which may be the germ of a great idea.

*Great Dramatic  
Material In  
Your Day  
Dreams*

You do not recognize these reactions as *ideas* now. That is because your sense of dramatic perception is untrained. You might be compared to a man who walks through the apple orchard in springtime, enjoying the beauty of the apple trees in full bloom. He sees a wonderful picture before him; the exquisite coloring of the delicate blossoms delights him. But he does not realize the full meaning of what he sees. To the botanist who walks through the same orchard, there is something greater in the picture than the beauty of the blossoms. He knows the importance of each pink petal, the function of each stamen and pistil. He sees the promise of the harvest when the trees will be burdened with the juicy fruit.

You are enjoying your dreams *now*, but you do not realize the great amount of dramatic material that is stored in your active brain this minute. After you have been trained in photoplay construction, after the practical laboratory work has sharpened your sense of situation, you will be like the botanist who visualizes the orchard at harvest time. From apparently formless ideas, you will be able to construct dramatic plots.

*You Must  
Know How to  
Assemble Your  
Ideas*

Your success as a photodramatist lies not only in your ability to create ideas but in your skill in constructing situations and plots around those ideas. In other words, you must know how to assemble your ideas correctly.

These things can be learned by any person. They are technical and any one can acquire a technical education. Such training is very simple. It constantly exercises the ingenuity of the student and brings out latent ideas and conscious thoughts.

Your ideas are as good as anyone's, just as clever, just as worth-while. The only difference between you and the successful photodramatist is that he is trained to recognize the ideas that come to his mind and to build them into plot material, while your ideas are forgotten and lost forever. Haven't you often read a story





## FOX PHOTOPLAY INSTITUTE



or viewed a photoplay that expressed some idea that had long before occurred to you? Doubtless you were just a little bit annoyed to think that the other fellow got all the glory and the very substantial monetary reward for an idea that was similar to your idea, perhaps inferior.

The Fox Plan of Photoplay Writing gives you the ability to recognize the big ideas when they come to you, to use them as plot material and to turn your dreams to tangible, concrete matter that will perpetuate your dreams and bring you success, perhaps, and fortune.

But coming down to actual, cold business talk, you want to know what your opportunities for success really are. It is all very well to talk about self expression and satisfying the creative instinct, but you are anxious to know what this training means to you—in terms of actual money.

Approximately \$500 to \$1500 are paid the scenarioist for one photoplay synopsis. Stories which may be adapted for one-reel photoplays seldom bring less than \$150, and often more. The average five-reel photoplay brings its creator at least \$500 for his work. These are very conservative figures. Your earnings as a photodramatist depend only on your ability. Three, four, or five plays a year will bring a very comfortable income.

The great asset to the beginner starting out in this work is that he need not give up his whole time to photoplay writing. With the Fox plan, you can learn at home in leisure hours, and after you have completed the course, you can write at home whenever you desire. You can keep up your regular work until your success as a photodramatist is assured and your scenarios are producing a worth-while income.

But you must remember that you cannot build a career for yourself as a photodramatist unless you found that career on a sound basis of knowledge. You must know how to express your ideas in the form that will find favor with the producers. Miss Mary O'Connor, editor and assistant to the Chief of the Editorial Department, Famous Players-Lasky West Coast Studios, comments:

"We must have writers who consider scenario writing a craft, a life profession. . . .

"To produce a worth while scenario, the author must have certain training and the man or woman who believes that he can hastily dash off an idea which comes to him suddenly and sell it to a motion picture producer for a very large sum of money is very much mistaken. . . .

"Scenario building means thought, constructive plot building, screen action and the other elements which go to make up the successful photoplay. The people who stand the best chance of recognition for screen stories are trained writers. . . .

"The field is big and broad for the properly trained writer who considers scenario writing as the dignified profession which it has grown to be."

Analyze your attitude toward this step you contemplate taking before you make a definite decision. For you must appreciate the dignity of the profession with which you are allying yourself by enrollment in this institution, and you must consider photoplay writing as a serious career, not as a trivial avocation.

In writing for the screen, in bringing your dreams to life, you are not only bringing yourself the satisfaction of creation and laying the foundation for a splendid future, but you are also unconsciously benefitting this great industry. For by your efforts, *you* may help to bring the screen art to a higher artistic level.

*What Can I  
Earn?*

*Make It  
Your Life  
Work*

*Lay the  
Foundation  
for a  
Splendid  
Future*





## HOLLYWOOD!

**T**HE motion picture Mecca. It is here that your plays are produced, your ideas brought to life. The 12,000 workers that represent the motion picture population of Hollywood are but one unit of this great industry. Their work is dependent on yours. Without stories they cannot exist.

The Fox Photoplay Institute is working hand in hand with the studios. Its function is twofold. By serving the film industry, it serves you.

The Fox Plan teaches scenario writing as prominent film leaders believe it should be taught. It develops trained writers from ineffectual amateurs. It teaches you to speak and write the language of the studios. It gives you the knowledge that will enable you to write the kind of scenarios the producers want in the form they want them to be written. It assists in furnishing the studios with a permanent source of film material.

Through its Criticism Service, it helps you overcome those faults which would bar your scenarios from consideration in the studio reading departments. Through its Placement Bureau, it puts your scenarios into the hands of the producers whose demands they are meeting. And through its personal and friendly relation with film leaders, it establishes a strong link in the chain between you and the studios.



# FOX PHOTOPLAY INSTITUTE

ALBERT E. SMITH, President

JOHN M. QUINN, General Manager

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MINNEAPOLIS  
NEW ORLEANS

## VITAGRAPH Inc.

GENERAL OFFICES  
402 FIFTH AVENUE

New York April 12th, 1922.

NEW YORK  
OKLAHOMA CITY  
OMAHA  
PHILADELPHIA  
PITTSBURGH  
ST. LOUIS  
SALT LAKE CITY  
SAN FRANCISCO  
SEATTLE  
WASHINGTON, D.C.  
CANADA  
MONTREAL  
TORONTO  
ST. JOHN, N.B.  
WINNIPEG

The opportunity that exists today for the photodramatist is probably as great as any that exists in any profession. Not only are there splendid chances to earn good sums by the writing of photoplays, but there is the chance today to be taught the fundamentals of the profession -- something that did not exist when I made my start.

*Graham Baker*  
Editor  
Vitagraph Company.

AMB

New York, April 14th, 1922.

Mr. Charles Donald Fox, President,  
Fox Photoplay Institute,  
30 North Michigan Avenue,  
Chicago, Ill.

My dear Mr. Fox:-

In reply to your recent letter announcing the inauguration of the Fox Photoplay Institute I want to offer my congratulations on what I consider a very wise move.

We, who are actively engaged in the motion picture business, are agreed that the story is the backbone of the photoplay, and because of the many hundreds of pictures made each year, many new writers must be developed.

Ambitious men and women desiring to embrace the career of photodramatists are indeed fortunate that they are able to secure the practical training in the fundamental principles of this art. Years ago when I made my start in this field I had no such assistance, and whatever measure of success I may have attained has come only after many years of intensive study and application. Now, with the formation of your institute the prospective photodramatist is enabled to secure a practical knowledge of this art -- a fortunate thing indeed.

With kindest personal regards, I

AM

Cordially yours,

*A.M. Brilant*  
A.M. BRILANT

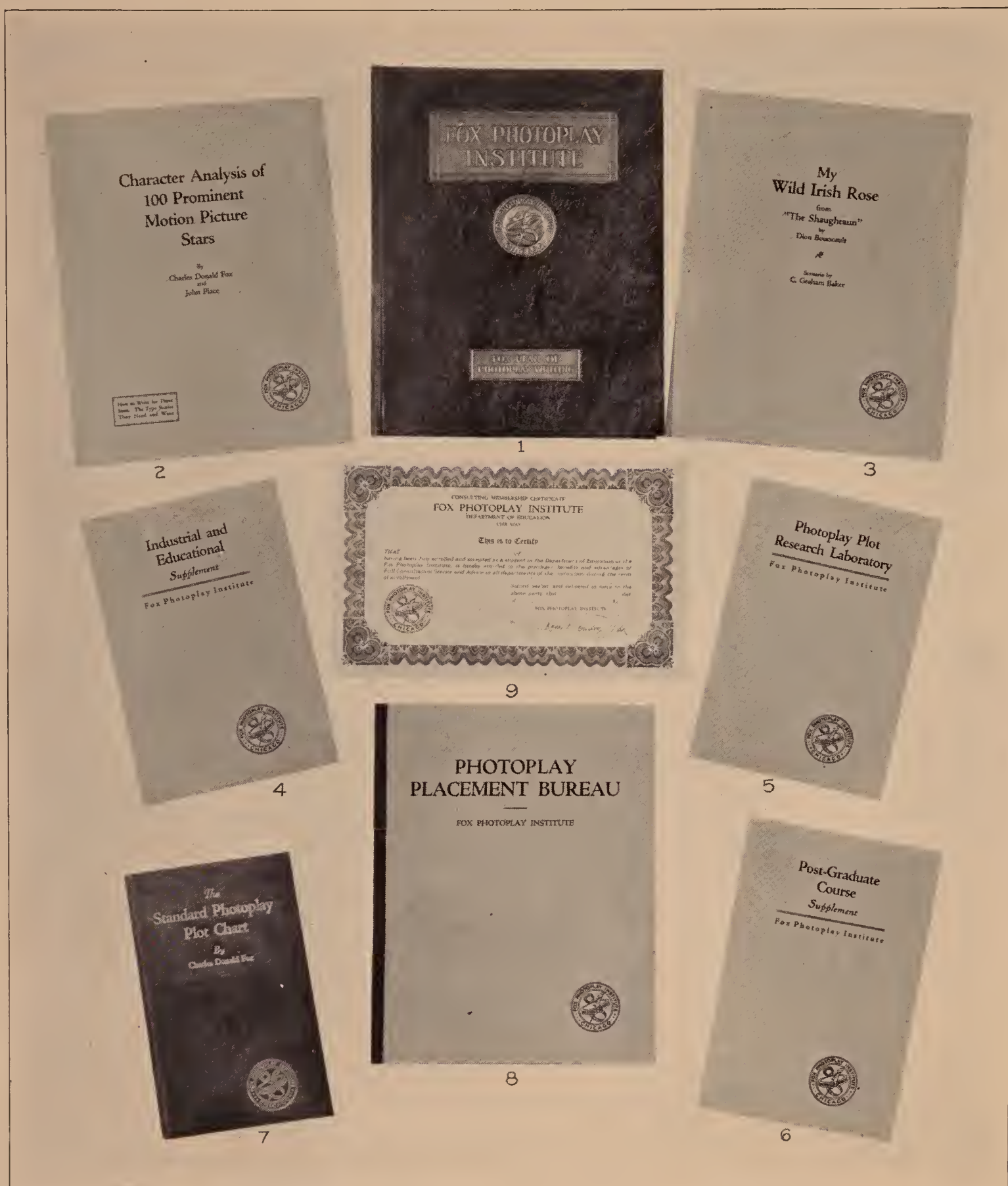
AME:D

## Screen Authorities Tell You of the Amateur Photodramatist's Opportunity

C. Graham Baker, Editor of the Scenario Department for the Vitagraph Company, has spent many years in motion picture work. His letter is of interest to everyone thinking of embracing the profession of Photodramatist. Mr. Baker prepared the scenario and continuity of Vitagraph's great super-special "My Wild Irish Rose." Arthur M. Brilant has had a long and highly successful career as a Photodramatist. He agrees with Mr. Baker in voicing his sentiments and tells how he had to start without any assistance whatever. Among Mr. Brilant's screen successes may be listed such pictures as "Annable Lee," "The Alibi," "The Lotus Man," "Christopher and Columbus," and "The Avenger."



# FOX PHOTOPLAY INSTITUTE



ABOVE is illustrated some of the physical material of the Fox Course and Service. Though this illustration may convey to prospective students the scope of this course, mention should be made here of the true value of the *Consulting Membership Certificate* and what it means to the student. Once you are enrolled as a student of this Institution your Certificate entitles you to scenario criticism service and any advice you may seek, as well as the privilege of enjoying the use of the Placement Bureau, which is in itself a very important advantage in being a student of the Fox Photoplay Institute.

(1) *The Fox Plan Text Book* records in clear, simple style, the fundamental principles of successful photoplay writing. Given the student in twelve highly constructive installments, all of which are bound in our specially patented loose leaf binder illustrated. (2) *Character Analysis of 100 Prominent Motion Picture Stars*,

telling you just the kind of stories to write for each of them—and why! (3) *Complete Scenario, Continuity and Record of Titles* as used by the director, in filming Vitagraph's super-feature "My Wild Irish Rose." (4) *Industrial and Educational Supplement*, original with this Institution and very valuable and informative. (5) *Photoplay Plot Research Laboratory*, a brilliant idea and great aid to the Photodramatist, original with this Institution. (6) *Post-Graduate Course Supplement*, a detailed resume of the Fox Plan of Photoplay Writing, with special examination paper. (7) *The Standard Photoplay Plot Chart*, an invaluable work of reference absolutely essential to every one writing for the screen. A beautifully bound book thoroughly illustrated. (8) Facsimile of special binder used by the Placement Bureau in sending your stories to the studios under the Fox seal. (9) *The Consulting Membership Certificate*, entitling you to all privileges students of this Institution enjoy.





# The Fox Plan of Photoplay Writing

## General Outline

THE Fox Plan of Photoplay Writing is divided into seven Major Branches. These branches are closely related and interdependent. Each branch in itself is a complete service, but used in relation with the other branches, a comprehensive photoplay education is obtained.

Through the Instruction Units and the Standard Photoplay Plot Chart, you get the *theory* of dramatic construction and photoplay writing; the Plot Research Laboratory work gives you actual *practice*.

The Fox Photoplay Institute does not send you a mass of heterogeneous material all at once, nor are you left to work out your problems without assistance. You study each lesson individually. When you are sure that you understand it perfectly, you answer the examination questions and send them in for grading. Our system of grading papers is so efficiently arranged that you are always provided with material to work on.

A Research Unit is sent with each Instruction Unit. There is a practical Requirement for each Research Unit. For instance, with Research Unit VII, "Literature as a Source of Plot Material," the story of "Pandora's Box" is related. The student is required to outline briefly a modern photodrama based on this myth. This practical work stimulates your imagination, teaches you how to construct a photodrama, and illustrates in concrete form the many sources of plot material that are open to you.

You keep an actual card file of plot material so that no material is wasted. Some of the ideas that you are required to work out while studying may prove the germs of salable photoplays. Every paper and file card is returned to you and you are advised to file it away for future reference.

You are assisted by Mr. Fox, personally, and a thoroughly efficient staff who grade your papers and criticise your ideas. You are not retarded by the slower progress of other students — as in class work — nor are you required to work faster than you wish.

The fact that you are constantly creating, while studying, makes the course intensely interesting. To one possessed of creative ability, these tests — and particularly the Research Unit Requirements — are absolutely fascinating. And the fact that we are constantly supervising your studies and examining the results, gives you the assurance of progress.

This is the *only* practical photoplay instruction system. Read over the Outline of the Course very carefully. You will note it contains all the elements necessary to a complete working knowledge of photoplay writing.

### Branch A

Comprising 12 Units of Instruction, and 12 Examinations. The Units may be placed in the beautiful Spanish Leather Keratol Improved Loose Leaf Binder and kept as a permanent reference work.

#### FOREWORD

A Message to Potential Photodramatists  
A History of the Motion Picture Industry  
Type Analysis of New Material Needed

#### INSTRUCTION UNIT I

- A. HOW TO STUDY FOX PLAN  
General introductory talk on plan of course; training in analytical thought; use of reference system; making a card catalog.
- B. THE BASIC IDEA  
Necessity of basic theme; the essential life struggles for food, self-preservation, and propagation; conflict, physical and spiritual; infinite theme material.
- C. EXAMINATION

#### INSTRUCTION UNIT II

- A. PSYCHOLOGY IN RELATION TO THE PHOTODRAMA  
Characterization; the effect of character on plot; character and environment; studying character in life, literature and drama; expressing character in action; creating character types; arousing sympathy through characterization; arousing antagonism through characterization; character development as plot material.
- B. EXAMINATION

#### INSTRUCTION UNIT III

- A. SITUATION  
Reference to Standard Photoplay Plot Chart; situation, a combination of circumstances; the crisis of a situation; the use of the humorous situation in drama; the use of the melodramatic situation in comedy; avoiding monotony in combining situations.
- B. EXAMINATION

#### INSTRUCTION UNIT IV

- A. THE MOVEMENT OF DRAMATIC ACTION  
Creating suspense; doubt, suspicion, surprise; suspense in comedy; suspense in drama; looking toward the happy ending; diagram of dramatic action.
- B. EXAMINATION

#### INSTRUCTION UNIT V

- A. THREE ELEMENTARY PRINCIPLES OF NARRATIVE  
Unity of action, of time, of place; coherence, the thread that binds situations; emphasis; gaining emphasis through contrast.
- B. EXAMINATION

#### INSTRUCTION UNIT VI

- A. CONTINUITY AND SYNOPSIS  
Thorough understanding of continuity necessary to photodramatist; analysis of synopsis and continuity of "My Wild Irish Rose" (Vitagraph); writing the synopsis.
- B. VISUAL INTERPRETATION  
Analysis of action; how thoughts may be interpreted in terms of action; rewriting the story in terms of action (continuity); drama versus photodrama.
- C. EXAMINATION





# FOX PHOTOPLAY INSTITUTE



## INSTRUCTION UNIT VII

- A. PLOT MATERIAL  
Reference to Laboratory work; analysis of plays and books; analysis of actual incidents; interpretation and use of old themes.
- B. EVOLUTION OF THE STORY  
The beginning, the middle, the end; logical plot development; the growth of detail; originality and the avoidance of hackneyed themes.
- C. EXAMINATION

## INSTRUCTION UNIT VIII

- A. RESISTANCE  
The basic struggle; the rule of three; factional struggle; diagram showing triangular construction of dramatic struggle; the dramatic triad; definite examples in comedy — in melodrama — in straight drama — in tragedy.
- B. EXAMINATION

## INSTRUCTION UNIT IX

- A. CRISIS AND CLIMAX  
Why many plays fail; unwinding tangled threads; movement of action toward climax; the anticlimax; when to stop.
- B. DRAMATIC FORMS  
Analyses of comedy—farce—burlesque; drama; melodrama; prominent photoplay actors and actresses and their principal successes classified according to dramatic forms best suited to their art; the relation of characterization to types of the photodrama.
- C. EXAMINATION

## INSTRUCTION UNIT X

- A. INCIDENTAL ACTION  
Real art in small things; the tricks of technique; heart interest and the human element; mystery, curiosity, suspense and hope; introducing the beauty element; contrast.
- B. EXAMINATION

## INSTRUCTION UNIT XI

- A. STUDIO REQUIREMENTS  
The scenario  
Cast of characters; brief synopsis, direct detailed synopsis; main title; continuity, subtitles, the inserts, the close-up and the semi-close-up; the fade and the iris; the dissolve; double exposure; the flash; reverse action.  
Preparation and submission of manuscripts.
- B. STUDYING THE MARKET  
Directory of leading motion picture studios in America and catalog of names and addresses of Studio Scenario Editors; permanent demands; what subjects to avoid; rules of the National Board of Censors; how to study the screen.
- C. EXAMINATION

## INSTRUCTION UNIT XII

- A. REVIEW  
Constructive criticism; analysis by the author; points to check up; criticism service.
- B. FINAL EXAMINATION

In connection with Branch A, the student is given the complete detailed synopsis and continuity of the Vitagraph Super-Feature "My Wild Irish Rose," as used by the director in the Vitagraph Studio — thus clearly illustrating exactly how a photoplay is transposed from the written text to its pictorial version. (A bound volume of about 126 pages of fine text matter, together with numerous illustrations introduce this feature in the course).

## Branch B

### PLOT RESEARCH LABORATORY

Even the bare outline is rich in suggestion. Look over the titles! "Cinderella's Ancestors," "1001 Variations of a Popular Hero," "What Are Your Neighbors Doing?" The Fox Photoplay Research Laboratory introduces a novel and simple system of cataloging ideas for future reference. Each Research Unit contains one practical requirement that awakens and stimulates creative thought. The Research File that you make while you are studying will be of incalculable benefit to you during your career as a photodramatist.

Research Units accompany Instruction Units in regular order and are uniform in appearance. They may be bound with Instruction Units in the Fox Photoplay Institute specially constructed binder.

### RESEARCH UNIT I

How to Build a Situation Catalog  
Analysis of card system; cross-indexing situation material.  
Research and its value to the photodramatist; sources of material.  
Requirement.

### RESEARCH UNIT II

Plot Material in Real Life  
The struggle against environment; the commonplace and the extraordinary; the real adventures; what are your neighbors doing?  
Requirement

### RESEARCH UNIT III

Characterization as a Source of Plot Material  
Heredity, and environment; creating characters that work out plots for you; the ego urge; the power of "ME."  
Requirement

### RESEARCH UNIT IV

The World's Most Popular Plot  
Cinderella's Ancestors; 1001 variations of a Favorite Hero.  
Requirement

### RESEARCH UNIT V

Literature as a Source of Plot Material (First Part)  
Outline history of literature; folk lore and allegory; a gold mine of plots.  
Requirement

### RESEARCH UNIT VI

Literature as a Source of Plot Material (Second Part)  
The epic, the romance, poetry; the literature of thought; the King Arthur stories (an example of how plots may be drawn from literature.)  
Requirement

### RESEARCH UNIT VII

Art as a Source of Plot Material  
Inspiration; mythical and historical paintings; what stories could you write about these pictures?  
Requirement

### RESEARCH UNIT VIII

History as a Source of Plot Material  
Great historical photoplays; warning; how historical events may be adapted.  
Requirement

### RESEARCH UNIT IX

The Drama as a Source of Material  
What the public has always wanted; ancient themes and modern; new garments for ancient themes; avoiding plagiarism.  
Requirement

### RESEARCH UNIT X

Daily Newspapers as a Source of Material  
Keeping a clipping bureau; finding the underlying motive; the trivial and the important; news value.  
Requirement

### RESEARCH UNIT XI

The Fertile Field of Imagination  
Day Dreams and their value; avoiding digression; what is creative imagination?  
Requirement

### RESEARCH UNIT XII

Satisfying a Giant Demand  
What does the public really want; sugar-coated pills; the psychology of the happy ending; 9, 795, 230, 492 original combinations of dramatic situations; opportunity.

## Branch C

### THE STANDARD PHOTOPLAY PLOT CHART

A valuable reference work which should be in the library of any photodramatist. Compiled by Charles Donald Fox, based on the classification as outlined by Gozzi, Schiller, Goethe, De Nerval and Georges Polti, the Standard Photoplay Plot Chart classifies and illustrates the 36 fundamental dramatic situations in direct application to the photodrama. (Bound in brown Spanish Leather Keratol, uniform with Fox Photoplay Institute binder in one volume of 160 pages.)

#### PART I

The Law of the Thirty-Six Dramatic Situations—Classification of Situations — Theme — Characterization — Combining Situations in Plot Form — Conflict — The Rule of Three — How Situations Suggest Characterization — How Situations Suggest Themes — Avoiding Trite Themes—A Word of Warning.

#### PART II

The Thirty-Six Fundamental Dramatic Situations as applied to the Photodrama. A comprehensive study and analysis of these situations and their many subdivisions; with constructive criticism as to their individual value as photoplay plot material.

#### PART III

- A. Outline of "Forbidden Fruit" (Paramount Feature Photoplay) with analysis of the use of the thirty-six dramatic situations as applied to this photoplay.
- B. Reference to detailed synopsis and continuity of Vitagraph Super-Feature, "My Wild Irish Rose" with Analysis of the use of the thirty-six dramatic situations, and constructive criticism.
- C. Fictionized version of "Forbidden Fruit" to be read and studied by the student so that he may understand the outline of the play (Part III, Section A).

#### PART IV

The Combination of Situations — Hackneyed Combinations; Creating Interest Through Original Combinations — The Logical Development of Strong Dramatic Plots — Permanent Use of Situation Guide.





# FOX PHOTOPLAY INSTITUTE



## Branch D

### CHARACTER ANALYSIS OF 100 PROMINENT MOTION PICTURE STARS

(How to Write for These Stars: the Type Stories They Need and Want)

A special supplement analyzing each artist's personality, physical equipment, past successes and failures with criticism of each vehicle telling why it succeeded or failed. Gives the photodramatist a wonderful opportunity to build plot through characterization. These 100 representative stars have been chosen because their place in the industry is assured and because their popularity will endure for years to come. Writing for an individual star and using the type of play that is best fitted to his or her art, gives the scenarioist stronger assurance that his manuscript will be given serious consideration in studio reading departments.

## Branch E

### CRITICISM SERVICE

A practical way of assisting students in the actual construction of photodramas. Unlimited criticism is given during the term of study. There is *no limit* to your use of the Criticism Service. Careful, constructive criticism is given by a staff well qualified for this work, under the personal supervision of Mr. Fox.

(If, upon completing the course of study, students wish to avail themselves of our Criticism Service, a nominal charge of \$2.50 per Scenario Criticism will be made.)

## Branch F

### FOX PLACEMENT BUREAU

Stories of merit are submitted to the studios. The use of the Fox Placement Bureau insures the writer that his scenario will be given careful consideration because no unworthy scenarios pass our staff readers. Studios are aware of this fact and, therefore, manuscripts bearing the Fox Seal are given more than the usual consideration. The needs of the various studios are studied by the Placement Bureau and manuscripts are placed in accordance with the studio's permanent requirements and its temporary needs.

There is no charge for this service until sale has been made. A fee of 10 per cent is then charged for all stories placed. The student is, however, under no obligation to use this service, but it is of infinitesimal value to the writer, as the Secretary of the Place-

ment Bureau has made a comprehensive study of the Photoplay market, and receives regular reports from Los Angeles and New York representatives.

A complete list of the studio addresses and of the names of the scenario editors of the various studios is given each student. Therefore, if you wish to submit your manuscripts *independently*, you can do so.

## Branch G

### INDUSTRIAL AND EDUCATIONAL TRAINING (Elective)

This training is optional. That is, the student is not required to study it as a part of his general photoplay education.

Industrial motion pictures are a rapidly growing factor in commerce while the educational motion picture is being used more commonly in schools and churches throughout the country every day. Writing educational or industrial motion picture continuity, and devising clever plots to illustrate a sales argument or exposition, is a new profession. There are but a few men and women engaged in this work at the present time, but in the eyes of all authorities, it is a profession that presents almost unlimited opportunities.

It is easy to see the relation of the general training to the specialized training in the Industrial and Educational Branch of this work. A thorough understanding of Branches "A," "B" and "C" is *absolutely necessary* to the educational or industrial motion picture expert. Any person who contemplates a career along these lines should study the Primary Branches as conscientiously as if he were going to become a photodramatist.

Briefly, the training, includes:

#### PART I

##### VISUAL EDUCATION

Scope of Visual Education — Visual Education in the Church — Visual Education in Elementary and Grade Schools — Instruction in Advanced Subjects through Visual Education — The Value of the Motion Picture in Americanization and Settlement Work.

##### INDUSTRIAL MOTION PICTURES

###### A. ADVERTISING

Publicity — Educational Advertising — Exposition — Novelty and Originality — Use of the Narrative in Motion Picture Advertising — Developing "Punch" on a Film — Arousing Desire — Creating Demand.

###### B. SELLING

Pictorial Proof — Commodities which may be sold with the Help of the Motion Picture — Selling the Storekeeper, the Jobber, the Consumer.

###### C. INDUSTRIAL EDUCATION

Educating Factory Workers — Various uses of Educational Films in Industrial Organizations.

In this outline of the course of study it was necessary to use many technical terms which may make the training appear difficult. However, all these terms are explained in the first few lessons and in just a short time you will master the elementary principles of dramatic construction. Actually the work is very simple. Many of the special features included in the Fox Plan of Photoplay Writing are original with this institution and absolutely protected from infringement by copyright. Therefore, they cannot be offered to you by any other institution.





## Your Questions Answered

1. What is the age limit of your students? We set no age limit. Any person of high school age or over who is ambitious and earnest in his desire to learn photoplay writing is accepted as a student.
2. What is the cost of this training? See enclosed application blank.
3. How long does it take to complete this course? This depends entirely upon your ability and the amount of time you have to spend on your studies. You are sent the first two Instruction Units and Laboratory Research Units the day you enroll. While we are correcting the examinations on your first units you are studying the second. The corrected answers to your first Units will be returned to you within a few days. This arrangement provides you with lessons to work on at all times. The course covers one year's training. You may complete it in less time, or you may require a longer period of study. If you don't complete it in that time, you may take just as long as is necessary—without extra charge.
4. Are examination papers carefully corrected, graded and returned to the student each time so that he can see what progress he is making? Yes, in every case.
5. Do we guarantee to answer any questions in regard to the various points brought up in the lessons? Yes, you are invited to ask questions whenever you are puzzled about anything in the course.
6. What previous education is necessary for a student to achieve success as a photodramatist? A common school education is all that is necessary. This training stimulates your imagination and gives you a thorough technical education in the construction of the photodrama. You do not have to be a fine writer. Erudition and literary ability are absolutely non-essential. This training gives you the outline of a broad, general education.
7. Do Instruction Units, Binder, text books and supplements belong to the student after he has completed the course? Yes.
8. Do we furnish envelopes, etc. for our students? Yes, free of charge.
9. Do we pay the postage? We pay the postage on all mail sent to the student. The students pay the postage on all mail sent to us.
10. Do we run the school throughout the entire year? Yes.
11. Do we have resident classes in photoplay writing? No. We teach this work personally by mail only. You are invited to visit our offices whenever possible, but we have no classes here.
12. May a student write a photoplay before he has finished the course? Yes, as soon as he feels he has adequate knowledge of the subject, we desire him to write a scenario. This course is just as valuable to a man or woman who has had scenarios accepted by the studios as it is to the amateur. However, we do not encourage students to try to write scenarios at the expense of neglecting their training. The various examinations and Research Laboratory Requirements provide the student with ample creative and constructive work and he is constantly assimilating plot material that he will find valuable when he is actually writing.
13. If a student submits a scenario for criticism and it is returned to him with comments, is he allowed to revise it and send it back for criticism again? Yes, that is just what we want a student to do. He is invited to make unlimited use of the Criticism Service.
14. Are all manuscripts that are sent in to the Placement Bureau submitted to the studios for consideration? All manuscripts are carefully read and passed on by critics before they are allowed to leave our offices. We must do this to maintain a reputation for submitting only worth-while scenarios to the studios in order to assure ourselves and our students that all manuscripts bearing the Fox Photoplay Institute seal will be given careful consideration. Scenarios that are not considered worthy are returned to the student with suggestions for their improvement.
15. If a student should be compelled to discontinue his studies temporarily, would he be allowed to resume them again at a later date? Yes, just as soon as he is able to do so, even after his entire tuition is paid up, for there is no time limit on the training.
16. How should money be sent? Make all payments to Fox Photoplay Institute, 30 North Michigan Avenue, Chicago, Ill. Always send money in the form of postal money order, express money order or check. Never send silver or paper money in a letter unless the letter is registered.
17. If I send in my enrollment today, how soon can I get started? Your first Instruction Unit and Laboratory Research Unit will be mailed to you the same day your enrollment is received, so you can start at once.





## A Personal Message from Mr. Fox

**I**MAGINATION is the Father of Progress. It is the compeller of dreams and dreams are the foundation upon which are builded all of life's outstanding triumphs. In the onward gropings of the human race it has ever been the supreme force. It was the stock in trade of the story teller of old—and today represents the foundation from which rises the success story of the photodramatist.

Every outstanding figure of world history was gifted with Imagination. It has given the world the enduring beauty of great art, and the inspiring splendor of great achievements. Truly it is the mainspring of success.

Abraham Lincoln possessed Imagination. He fed it by the light of a tallow candle from the pages of his mother's books. He possessed the creative spark and it was kindled to flame. The flame swept all before it and he became one of America's greatest men. *Surrounded by handicaps he recognized none.*

Within you, too, there is the spark of Imagination. If that spark can be kindled to flame, that flame may become a beacon lighting the path upon which you tread to success. Reflect a moment upon the handicaps which confronted Lincoln! Did they hinder him in his determination to rise above them? Will you, *surrounded by every advantage and opportunity to gain knowledge, fail to take full advantage of these opportunities?*

The study of photoplay writing means growth just as any educational quest does. Quite aside from the question of actual cash returns from the scenarios he may sell, the student will derive ample returns from the investment of time and money which enrollment in this institution represents. For the study of photoplay writing adds depth to his understanding and breadth to his vision—and are these not desirable rewards?

Is he not the richer after all by the clearer, and therefore, happier vision of life gained through the development of these attributes? Is he not better fitted to make progress in the field of endeavor in which we found him?

I ask these questions in all good faith, because I know the answer certain to be flashed to the brain of every *thinking person*. I am not interested in others because I feel I cannot help them to gain success.

Further words are unnecessary. My message has been told. I have spread before you a panorama of opportunity in a new, uncrowded field. Such an opportunity can only come at rare intervals. Now, when the motion picture industry is going through its greatest period of readjustment, is the time for you to affiliate yourself with it. The industry needs an infiltration of new blood, new thoughts, new dreams, new ideas, new points of view—in short, new Imagination!

Will you grasp your opportunity? Will you heed the message I have told you? If you will, what limit can any of us place upon your ultimate success?

If the training we offer does not make a photodramatist of you, may it not yet guide you to leadership in the work now claiming your attention? Possibly it will cause to burn within you an ambition which has not as yet manifested itself. One thing is certain—it will stir your *Imagination* and benefit you in countless ways. Whatever your bent may be, Imagination will lead you ever onward, ever upward, and you, fortunate possessor of this priceless gift, will, by its development, take your place besides the apostles of the great new movement in all branches of human thought and activity, which is sweeping the world today!

I welcome you as a student of the Fox Photoplay Institute. If you enroll you can be certain you will receive the same careful and thoughtful consideration via the medium of the mails that you would receive were you to meet my staff and myself personally.

*Charles Douglas Fox*



## And Now You Must Decide

**S**UMMED up in the thirty-one pages of this book, you have learned of the advantages of a career as photodramatist.

You have been shown the tremendous need for stories. You have been given the reason for the establishment of this institution and its purpose. You have had creative talent defined for you and you have been given an opportunity to judge for yourself whether you possess this essential qualification. You have been told frankly and conscientiously that we cannot guarantee to make you a photodramatist, yet you have been given as much encouragement as possible in the circumstances.

You know now what film authorities think about your possibilities as a photodramatist, and what they say about this training. You know that the Fox Photoplay Institute uses an original and practical method of instruction not obtainable from any other institution. You realize that the personal examination system keeps your instructors constantly informed of your developing talents, and enables them to advise you of the progress you are making. You know that enrollment in this institution gives you a thorough training in the essentials of photoplay writing and a solid connection with the motion picture industry.

We have made no attempt to turn your head with fancy phrases and promises of a rich future. We have tried to tell you truthfully and frankly just what our course in training will bring you if you study it sincerely and conscientiously.

We are not pretending that we are giving you anything for nothing. Our enrollment fee and tuition charge is based on the cost of preparing the course and instructing you individually.

The benefits you derive from your studies will depend wholly upon the spirit with which you work. The sale of one photoplay will pay you many times over the actual cost of the tuition. And you will get a great amount of joy out of your studies for they are stimulating to the imagination and mentally invigorating.

You cannot determine now—nor could we determine for you—whether you will make a great success as a photodramatist. *No examination or test could tell us, for as yet your talents are doubtless unawakened, undeveloped.* Gradually, as your knowledge increases, as we get to know you better, we will be able to direct your talents along the most suitable channels. Now, we can only urge you not to let this opportunity slip by.

When you wrote for this book, you proved you possess two of three essentials, *creative talent* and *ambition*.

Now that you realize the value of these splendid qualities, you are not going to fail to derive the fullest advantage of them, nor let the lack of *technical knowledge* remain an obstacle in your path.

You are at a point where you must make a *big* decision. This is an important step you are taking. It may change the course of your whole life. Do not be too hasty. Weigh the points carefully in your mind. Then decide. And act without further hesitation.

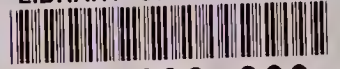
An application for enrollment is enclosed.







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